

HUMANITIES REF  
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# THREE MOODS

For the Piano

By

Charles Wakefield Cadman

Op. 47

No. 1 A Nubian Face on the Nile

5

No. 2 To a Vanishing Race

4

No. 3 The Pompadour's Fan

6

THE JOHN CHURCH COMPANY

Cincinnati

New York

London



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<https://archive.org/details/nubianfaceonnile00cadm>

# A Nubian Face on the Nile

One night we touched the lily shore,  
And then passed on in night indeed,  
Against the far white water-fall.  
I saw no more, shall know no more  
Of her for aye, And you who read  
This broken bit of dream will smile  
Half vexed that I saw aught at all.  
The waves struck strophes on the shore  
And all the sad song of the oar  
That long, long night against the Nile  
Was: Nevermore and nevermore  
This side that shadowy shore that lies  
Below the leafy Paradise.

Joaquin Miller

CHARLES WAKEFIELD CADMAN

Op. 47, No 1

With changing mood, sorrowfully ♩ = 48

*mp rall.* *a tempo* *stentando*

*a tempo* *dim.* *rit.*

Led. \* Led. \* Led. \*

Led. \* Led. \*

Led. \* Led. \*

Note: Full orchestral score obtained on application to the publishers

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$\text{♩} = 69$

*pp tranquillo*

*stentando*

*languemente*

*Red.* \* *Red.* \* \*

*L. H.*

*molto legato*

*cresc.*

*Red.* \* *Red.* \* *Red.* \*

*rit.*

*stentando*

*a tempo*

*Red.* *Red.* *Red.* *Red.* *Red.* \* *Red.* \*

*L. H.*

*languemente*

*rall.*

*pp*

*Red.* *Red.* *Red.*

The musical score consists of six systems of staves. The first system includes a treble staff with a triplet of eighth notes marked with a '3' and a 'tr' (trill) instruction, and a bass staff with a triplet of eighth notes marked with a '3'. The tempo is marked 'deliberato'. The second system features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. Dynamics include 'mf a tempo', 'delicato', 'stentando', and 'a tempo'. The third system shows a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. Dynamics include 'ff'. The fourth system features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. Dynamics include 'dim. e rit.'. The fifth system features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. Dynamics include 'mp', 'morendo', and 'ppp'. The sixth system features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. Dynamics include 'ppp'.

The notation includes various musical symbols such as notes, rests, beams, and slurs. The key signature is one flat (B-flat). The time signature is not explicitly shown but appears to be 4/4. The score is written for piano (piano).



## FOUR NUMBERS

USED BY.....

# JOSEF HOFMANN

IN HIS RECITALS OF

## AMERICAN COMPOSITIONS

REGINALD de KOVEN -- ROMANCE -- 60c  
FANNIE DILLON -- BIRDS AT DAWN -- 60c  
CLAYTON JOHNS -- INTRODUCTION & FUGUE -- 75c  
HORATIO W. PARKER -- VALSE GRACILE -- 60c

**New York Tribune, January 26th, 1919. (H. E. Krehbiel)**

Fannie Dillon's "Birds at Dawn" was given a second hearing in response to an unquestionable demand. The melodiousness of Mr. deKoven's "Romance in D flat" was received with undisguised pleasure. Good, scholarly music is Clayton Johns' "Introduction and Fugue" in E minor, fine in workmanship and fine in thought. Better sound construction without affectation of novelty, either in form or expression, than a striving for originality or modernity without adequate cause or content.

**The Sun (New York), January 26th, 1919. (W. J. Henderson)**

Reginald deKoven's D flat Romance was unpretentious, but very melodious. Horatio Parker was represented by his "Valse Gracile," opus 94, a rippling little salon piece which was so exquisitely played that it had to be repeated. Fannie Dillon, who is better known in the West than here, contributed "Birds at Dawn," a realistic portraiture, with reproductions of some well known bird calls, skilfully written and so pleasing that it was redemanded.

**New York Herald, January 26th, 1919.**

Dr. Horatio W. Parker's "Valse Gracile" might have been written by Chopin, and Mr. Hofmann played this delightful number exquisitely, yielding to the imperative demand for an encore, which he also granted in the case of a charming little piece, "Birds at Dawn" by Fannie Dillon. Reginald deKoven's "Romance" in D flat major is an elegant piece of work, such as one would expect from a composer with whom melodic line is a first consideration, and this, too, was received with prolonged applause.

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